

THE

SHADOW

by HOWARD CHAYKIN

DYNAMITE.

1

THE STRANGE

CREATURE

IN BLACK

WEIRD
AVENGER
OF CRIME

Shadow

HE'S BACK ...
AND GOD HELP THE GUILTY

THE S H A D O WTM

BLOOD & JUDGMENT



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THA BOOM

NICE PAINT JOB, KIM. NORM...

...WONDER WHAT THEY'RE GETTING FOR--

PHYLIS-- PLEASE--

...WE GOT A MURDER TO SOLVE HERE--

...NOW, THEN... MRS. STEELGRAVE...

...NOW,
THEN... MRS.
STEELGRAVE...

--THAT
WALLEYED CREEP
NEVER EVEN THINKS
ABOUT PLAYING
FAIR--!

SHRINK!!!



SHINEEEEEEEEEEEK!!!

6-2542



—NOW
THE DAMNED
CORPSE
WON'T STAY
DEAD!!

WHERE
THE HELL
IS BURKE,
ANYWAY?

THE SHADOW

RETURNS IN...



HE WAS IN THE APARTMENT WITH THE BODY...

HEY, NORMAN! YOU GOT IT DOWN!

I PAID THROUGH THE NOSE FOR THIS WEEKEND!

AND IT'S BEEN ONE SCREEN-UP AFTER ANOTHER...

-BIG-TIME MYSTERY WRITER!



I'M GONNA GIVE THAT GORGON LITTLE FEEB A PIECE OF MY--

URGH!

SLAPP!

MYSTERY!



HELLO, POLICE! YES-I WANT TO REPORT A MURDER--

"MURDER in MALIBU"
A WEEKEND OF MYSTERY, MALICE, and MAYHEM HOSTED BY
CLYDE BIRKE...
BEST-SELLING AUTHOR OF
MAKE MINE MURDER
© WARNER BOOKS 1986



BLOOD & JUDGMENT

HOWARD CHAYKIN · **KEN BRUZENAK** · **ALEX WALD**
writer-artist · letterer · colorist

计划生育

I STILL DON'T SEE WHY WE HAD TO WALK OUT, HSU-TEI-- IT--

ENGLISH!

IT'S VERY SIMPLE, CHING YAO CHANG--

--BY WALKING OUT, WE TAKE THE LEAST CHANCE OF DETECTION-- BY FRIEND OR FOE--

--SECOND AND MOST IMPORTANT--

--YING KO THINKS YOUR BACKSIDE IS GETTING A TOUCH TOO BROAD FOR SO FIERCE A WARRIOR--

HA--!

GENTLEMEN--

--THOUGH I APPRAID YOUR EFFORTS AT PRACTICING COLLOQUIAL ENGLISH--

--INSTEAD OF WASTING BREATH ON BICKERING--

--WHY NOT TURN AROUND AND TAKE A FINAL LOOK--

--WE MAY NOT BE HOME AGAIN FOR QUITE SOME TIME--

TELL ME, YING KO--

--HOW DOES KALAPA COMPARE TO OTHER CITIES YOU HAVE KNOWN--?

IN TERMS OF MYSTIC PEACE AND TRANQUILITY, IT IS SECOND TO NONE--

--HOWEVER, I THINK YOU'LL FIND NEW YORK HAS A CERTAIN CHARM OF ITS OWN.



WRONG.
IT'S ATOMIC
SEX
VAMPIRES.

CAUSE
WE CUT THE
LAST ONE-AND
I'VE NEVER DONE
IT THIS WAY
BEFORE--

-GIMME
YOUR
LIGHTER-

WHY
NOT JUST
CUT
'IM?

WHAT
ABOUT THE
LIGHTER
FLU--

I'M
JUST MAKIN'
SURE IT'S
THE RIGHT
GUY--

--MEMBER
HOW PISSED
OFF MR. MAYROCK
WAS WHEN DION
DUSTED THE WRONG
CHINK?

JUST
ASK 'IM--HEY--
YOU--YOUR NAME--
UH--HAWKEYE
?

WHO...
'S--BELCH--
SNARRFF--
ASK!...

HEY...!
YOU'RE
S-S-S-SPILLING
ALL THAT GOOD--
S-PUFF-TT-E

DO
THE CUFFS,
MUH--?



HOW COME
WE GOTTA CUFF
'IM?

YOU WANT
HIM COMIN'
AFTER
US--?

HEY--
MY H-HANDS
S-S-STUCK--

GOT
A
CIGA--



AAAAAACH!

NOW--
LIKE I WAS
SAYING--

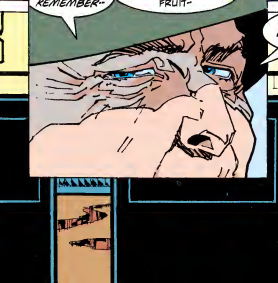
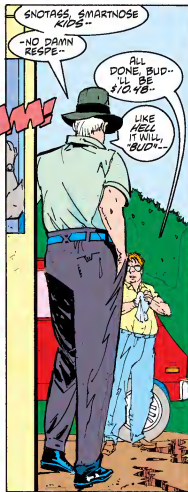
NOBODY'S
EVEN CLOSE
TO ATOMIC SEX
VAMPIRES--
NOBODY--

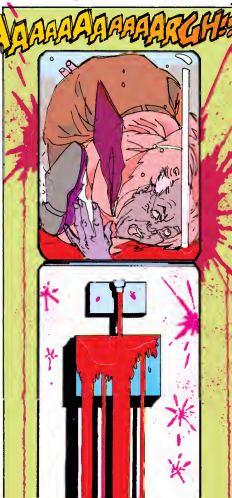
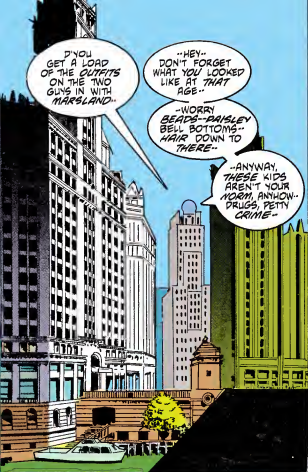


SPINK!



OOOSH!





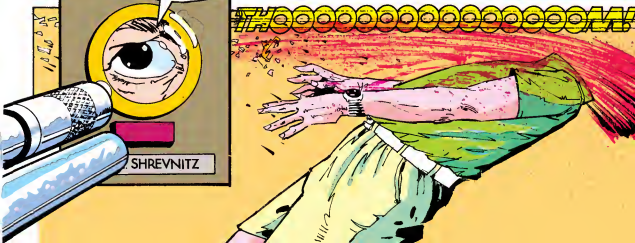
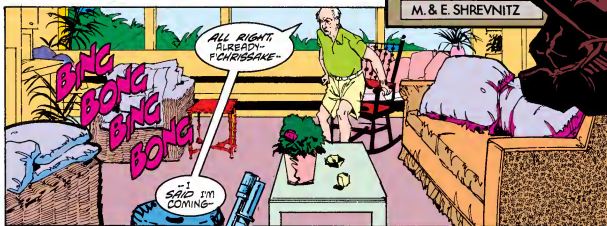
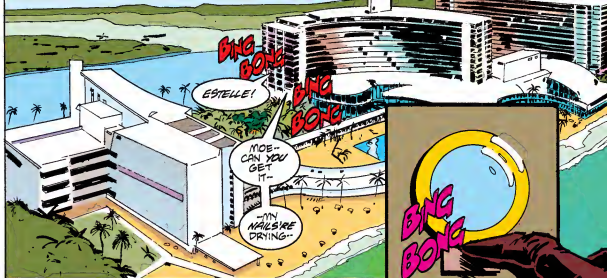


MAYROCK
mi
INTERNATIONAL

JUNIOR'S
THE BEST
STEPSON A
MOTHER
EVER
HAD--

-TOOK
ME 25 YEARS
AND 35
MILLION-

--TO
BREED
HIM--





**BRRRRING
BRRRRING**

LOCKHART--
RECOR--

--OH--
HI--

--YEAH--
SHE TOLD
ME--



--I WAS
AT LUNCH,
DAMNIT--COME
ON--

--YES,
IT WAS A
LONG AND LATE
LUNCH--
BUT--

--NO--
I WENT WITH
FRIEDA--AND--
WHAT?--

**CRIME
ISTICS
VISION**



NO--I HAVEN'T BEEN
DRINKI-- WELL-- A
LITTLE--

--RIGHT--
NO--
YES--

--DAMN
RIGHT I'M
DEPRESSED!

I WORK
MY ASS OFF
EIGHT YEARS
IN THIS
DEPARTMENT--
AND WHAT
DOES GARFIELD
DO?

HE
PROMOTES
MARTA
DABEZIES
OVER
ME--



MARTA DABEZIES!
FAKE EYELASHES--A REAR
END YOU CAN SIT ON--

--AND A PAIR OF
KNOCKERS 'AT ONE A
LOT MORE TO GOODYEAR
THAN GOD--

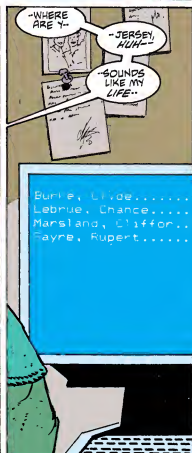
--STUCK--
UP
BITCH--



--AND I'VE GOT THREE YEARS
SENIORITY!

YEAH--YOU COULD SAY
I'M DEPRESSED.

I HATE THIS JOB
SO MUCH--



--WHERE
ARE Y--

--JERSEY,
HUH--

--SOUNDS
LIKE MY
LIFE--

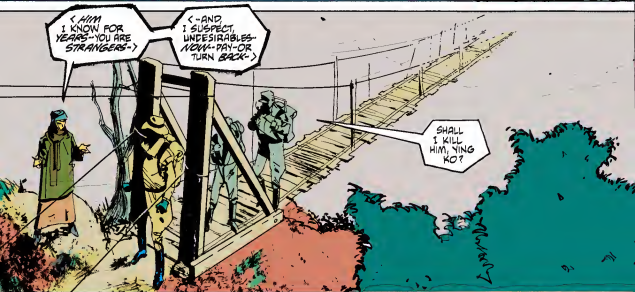
Burke, Clyde..... Ag
Lebrue, Chance..... Ag
Marsland, Cliffor... Ag
Payne, Rupert..... Ag



<STOP--
TOLL IS FIVE
YUAN FOR EACH
OF YOU-->

<WHAT-!?!>

<BUT
YOU CHARGED THAT
SHEPHERD ONLY THREE
YUAN FOR HIMSELF
AND HIS GOATS-->



<HIM
I KNOW FOR
YEARS--YOU ARE
STRANGERS-->

<-AND,
I SUSPECT,
UNDESIRABLES--
NOW--PAY-OR
TURN BACK-->

SHALL
I KILL
HIM, YING
KO?



HARDLY
CHING YAO
CHANG--

--ALLOW
ME--

<-WILL
THIS IN ANY
WAY LOWER THE
TOLL?>

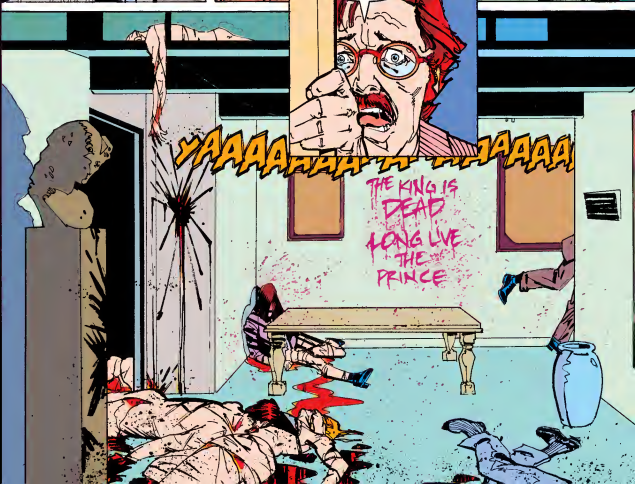
<THE SIGN OF CHOW
LEE-->

<-GENTLEMEN--I BEG
YOUR PARDON-->

<-MY BEHAVIOR IS
UNFORGIVABLE-->

<-THAT YOU
SHOULD CHOOSE TO
CROSS MY HUMBLE
BRIDGE IS HONOR
AND PAYMENT
ENOUGH-->

<-MAY
YOUR JOURNEY
BE A SAFE
ONE...>



Shrevnitz, MoeAge 81
 Yorke, OtisAge 68
 Whitehead, PhylAge 68
 Sayre, RupertAge 82
 LeBrue, ChancAge 65

"YOU'D
 HAVE TO FIGURE
 OUT SOME WAY
 TO GET RID OF THE
 REST OF THE MALE
 POPULATION-INCLUDING
 THE CRIPPLED
 AND INFIRM--

"AS
 WELL AS
 MOST OF THE
 WOMEN, TOO--
 NOW BLOW
 IT OUT YOUR--

NOW
 BOLT IF I
 GIVE YOU THE
 STRAIGHT
 DOPE ON WHY
 DABEZIES
 GOT THE--

C'MON,
 MAVIS--

--I KNOW
 THIS GREAT
 PLACE--COFFEE
 SHOP'S GOT
 A SALAD
 BAR--

--AND
 THE ROOMS
 WE ALL GOT
 CLOSED CIRCUIT
 TV--

EUGENE--
 FOR ME TO
 EVEN THINK
 ABOUT DATING
 YOU--

--WITHOUT
 THROWING UP ON
 THAT SHINY LITTLE
 POLYESTER SUIT
 OF YOURS--

YOU
 MEAN
 BESIDES THE
 SILICONE
 IMPLANTS?

I
 SNEAKED
 A LOOK
 AT YOUR
 CONFIDENTIAL--

--THAT'S
 NOT IT--
 SOMETHING
 ABOUT THIS
 IS
 FAMILIAR--

--SEEMS
 YOUR EXHUSBAND
 HAD SOME HEAVY
 TIES TO THE S.A.S.
 AND WEATHER
 UNDER--

OH, MY
 GOD--

HARRY!

GROUN*FF!



WELL- THE SENATOR AND HIS PAIS LOOKED SATISFIED--

-SPECIALLY THAT ARAB BUY- THE PRINCE--

-PT BOSS SAYS HE DROPPED FIFTEEN K IN TWO CRAP THROWS--

YES- ONE OF THE DIVIDENDS OF CUSTOMERS LIKE THE PRINCE--

-IS THAT HE LOVES TO PISS AWAY HIS PEOPLES MONEY IN PUBLIC--

-RIGHT AFTER HE'S SPENT MOST OF IT IN PRIVATE.

SPEAKING OF DIVIDENDS--

-THE PRINCE'S COME DOWN WITH A MAJOR LEAGUE JONES--

-WANTS TO BUY DEEBE AND DIANA--

THE TWINS, EH- TELL YOU WHAT--

..LUDE 'EM BOTH UP- PACK THEIR BAGS--

-AND GIVE 'EM TO THE OLD BOY WITH MY COMPLIMENTS--



WOW- THAT'S PRETTY GENEROUS, PRES--

THE PRINCE HAS BEEN A MAJOR INVESTOR IN MAYROCK INTERNATIONAL SINCE THE WAR--

-AND ANYWAY- DEEBE'S BEEN A REAL PAIN IN THE ASS LATELY--

-I CAUGHT HER BITCHING ABOUT BUSTING OUT AND SELLING HER STORY HERE AS A MOVIE OF THE WEEK--

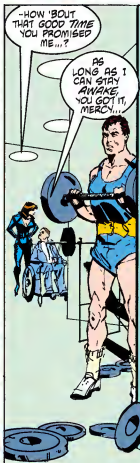
RIGHT.



-SHIPPING HER AND HER SISTER TO AFGHANISTAN- BANANASTAN IS A LOT MORE HUMANE THAN TURNING HER INTO DOGFOOD--

OOOOHH (SHUDDER)

PRESTON MAYROCK- YOU'RE GETTING ME CRAZY--



-HOW 'BOUT THAT GOOD TIME YOU PROMISED ME...?

AS LONG AS I CAN STAY AWAKE, YOU GOT IT, MERCY...



WELL...IT'S BEEN
A LONG
TIME.

YOU
HAVE THE
MONEY...

IN SMALL
DENOMINATIONS OF
NON-CONSECUTIVE
BILLS--AS YOU
ASKED--

THANK
YOU--HERE
ARE YOUR
PAPERS--

-- AIRPLANE
TICKETS--GENERAL
AMERICAN I.D.--AND
THE RECEIPT FOR THE
SHIPMENT YOU
WANTED SENT
DIRECTLY TO NEW
YORK.

EVERYTHING
LOOKS FINE,
LIN YU YANG...

...I'LL
BE SURE TO
MAKE CONTACT
WITH YOU
WHEN I
RETURN...

...IS THERE
ANYTHING I
CAN BRING YOU
BACK...?

YESS...
ROCK AND
ROLL
RECORDS--AN
ASSORTMENT--

--BUT
NO
WHAM.



A SAFE
JOURNEY!...

WHAT
IS "WHAM"
HSU-TEI?

?

BETTER
STILL--
WHAT IS
ROCK AND
ROLL?



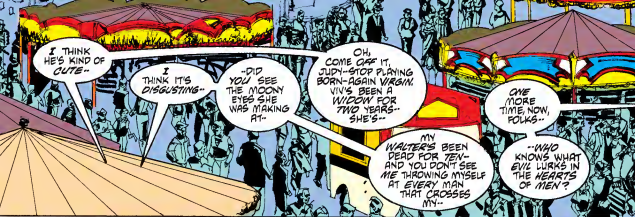
YOU
SEEM PERPLEXED,
LIN YU YANG--

NOT
PERPLEXED--
SURPRISED.



WITH ALL THE AMERICAN
CURRENCY THAT PASSES THROUGH
OUR HANDS...

...I DON'T THINK
I'VE EVER SEEN SO MANY
DATED BEFORE THE
REVOLUTION.



I THINK HE'S KIND OF CUTE--

I THINK IT'S DISGUSTING--

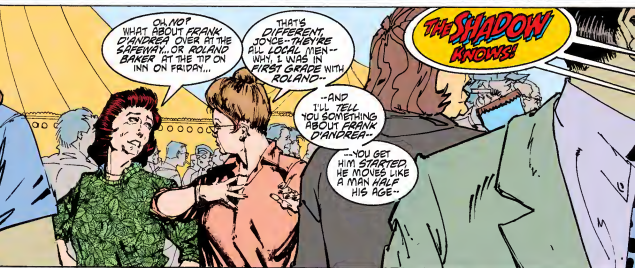
--DID YOU SEE THE MOONY EYES SHE WAS MAKING AT--

OH, COME OFF IT, JUDY--STOP PLAYING BORN-AGAIN VIRGIN. VIN'S BEEN A WIDOW FOR TWO YEARS-- SHE'S--

ONE MORE TIME, NOW, FOLKS--

MY WALTER'S BEEN DEAD FOR TEN-- AND YOU DON'T SEE ME THROWING MYSELF AT EVERY MAN THAT CROSSES MY--

--WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN?



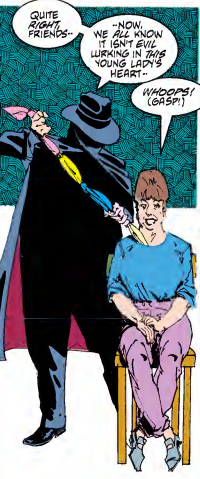
OH, NO? WHAT ABOUT FRANK D'ANDREA OVER AT THE SAFEWAY... OR ROLAND BAKER AT THE TIP ON INN ON FRIDAY...

THAT'S DIFFERENT, JONCE--THEY'RE ALL LOCAL MEN-- WHY, I WAS IN FIRST GRADE WITH ROLAND--

THE SHADOW KNOWS!

--AND I'LL TELL YOU SOMETHING ABOUT FRANK D'ANDREA--

--YOU GET HIM STARTED, HE MOVES LIKE A MAN HALF HIS AGE--



QUITE RIGHT, FRIENDS--

--NOW, WE ALL KNOW IT ISN'T EVIL LURKING IN THIS YOUNG LADY'S HEART--

WHOOOPS! (GASP!)



--IT'S THAT BEAUTIFUL WRISTWATCH I BORROWED--

THANK YOU, FRIENDS--

--NEXT SHOW AT 5:45--



--WHICH ENDS AT 6:30--

--I THINK I COULD PERSUADE YOU TO JOIN ME FOR AN INTIMATE LITTLE SUPPER?

THAT'S
RIGHT--
HARRY
VINCENT.



Every tongue in tinseltown is
wagging about that newest couple
on the cafe scene--gadabout town
Lamont Cranston and stunning
Warner starlet Ida Lupino.

HOCHHEISER--
YOU KNOW--THE
PRIVATE DICK--
SAYS HE'S AT SOME
FAIR NEAR PASSAIC--
COOL--

YEAH--
WE GOT THE
LAUNCHER
TODAY--

--IT'S
REALLY SCARY
LOOKING--
AND SO
EXPENSIVE--

--PRES
SAYS IT'LL END
UP COSTING US
JUST OVER 600K
--YEAH--I
KNOW--

--IT'S
GONNA BE
REALLY SOME-
THING HAVING
AN ATO--

--HUH?

FAST
ASLEEP--
FELL OUT
AN HOUR
AGO--

--OH NO--
IT'S GREAT--
THAT'S WHAT I
FORGOT TO TELL
YOU--

--YOU
KNOW HOW--
EVEN AFTER ALL
THE HORMONES
AND PHYSICAL
THERAPY AND
JUNK--

--HE
COULDN'T--LIKE
YOU KNOW--DO
IT ANYMORE,
Y'KNOW?

AND
THEN HE
BROUGHT PRESTON
JR. HERE FROM
THE RANCH--

--AND
HE USED
TELEKIN-
TELEK-
RIGHT--

--TELEKINISM--TO PUT HIS MIND
INTO JR'S-- BODY--YEAH--LIKE WILLIE
AND LESTER, ONLY NOT A
VOICE--

--WELL, I JUST
FOUND OUT--

--THAT
FOR WHAT
I NEED PRES
JUNIOR
FOR--

--I DON'T
NEED PRES
SENIOR TO THROW
HIS MIND
ANYWHERE--

--YOU
GOT
IT--

EITHER
KEEP YOUR
VOICE DOWN,
CHING YAO CHANG--
OR GO TO
SLEEP--

--AND
IF YOU
MUST
TALK--
ENGLISH!

YES,
YING
KO--

HSU-TEI--
WHAT WAS
THAT WE
ATE?

THE
RED STUFF
OR THE
BEIGE
STUFF?

THE
RED--

MANICOTTI--
I THINK
THEY CALLED
IT--

WHO'D
HAVE THOUGHT
THAT HUMAN
HANDS--

--COULD
MAKE SUCH
AN ABBOMINATION
FROM SUCH
HARMLESS
INGREDIENTS--

IT IS
FRIGHTENING--

WE
PROMISED
YING KO THAT
WHEN WE LANDED
IN NEW YORK WE
WOULD SPEAK
LIKE NATIVES--

--BUT
IF THIS IS
THE SORT OF
FOOD WE CAN
EXPECT--

--HE
CAN'T ASK
US TO EAT LIKE
NATIVES,
TOO...?

NOT
TO WORRY--
HE WARNED
ME ABOUT
THIS--

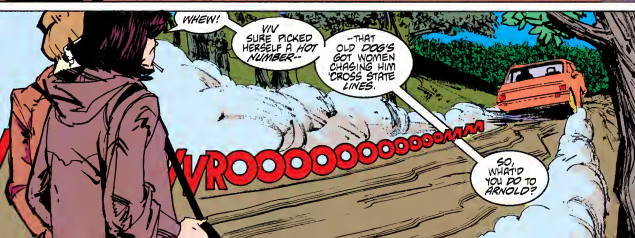
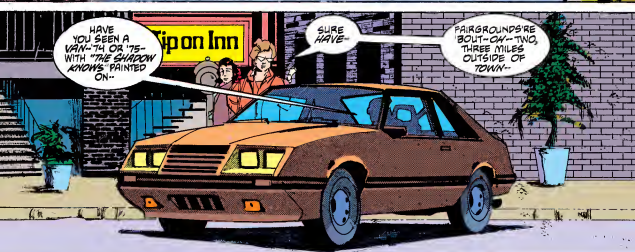
--BEFORE WE LEFT, YING KO
EXPLAINED THAT AIRLINE FOOD
IS THE NATIONAL CUISINE OF
ENGLAND--

--AND
SINCE WE ARE
NOT GOING
THERE, WE
NEED NOT BE
CONCERNED

ANOTHER
WORD FROM
EITHER OF YOU,
AND YOU'LL BE
LIVING ON THAT
BEIGE AND RED
STUFF FOR
GOOD--

--NOW
GO TO
SLEEP

YES,
YING
KO.





HARRY,
THAT WAS
LUCIOUS!

I'VE LIVED
IN THIS TOWN ALL MY
LIFE--

-AND I'VE
NEVER ONCE BEEN IN
THAT PLACE.

I'VE
KNOWN
LUTHER
FOR OVER
40
YEARS--



-TWO
TOFFEE NUT
CRUNCH,
PLEASE--

--MAKES THE
BEST BARBECUE IN
THE LOWER 48--

-SOMETIMES
TAKES A STRANGER TO
SHOW YOU SOMETHING YOU
KNEW WAS THERE ALL
ALONG--

-HERE
YOU
GO--



OUCH--
THIS'S HARD AS A
ROCK--MY DENTU--
WELL--

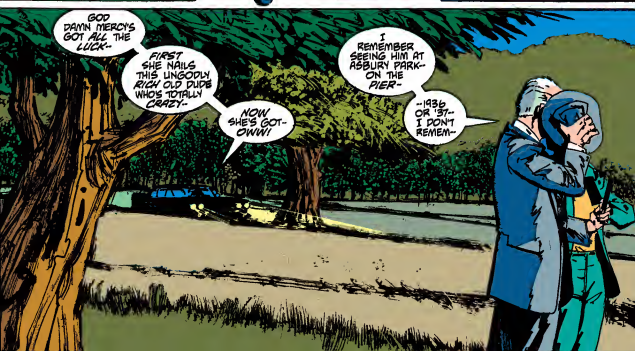
WHY
DON'T WE LET
THESE DOGS GET
TEMPERED TO THEIR
FULLEST FLAVOR
CONSISTENCY BACK
IN MY VAN--

-I'VE GOT
A TERRIFIC
TAPE DECK--

-AND
WHEN'S THE
LAST TIME YOU
HEARD "IT'L NEVER
GET STARTED"?

BY
BUNNY
BERRIGAN
...?

WHO
ELSE...?



GOD
DAMN MERCY'S
GOT ALL THE
LUCK--

FIRST
SHE NAILS
THIS UNGODLY
RICH OLD DUDE
WHO'S TOTALLY
CRAZY--

NOW
SHE'S GOT--
OWN!

I
REMEMBER
SEEING HIM AT
ABBURY PARK--
ON THE
PIER--

-1936
OR '37--
I DON'T REMEM--



WHAT IS YOUR PROBLEM?

MY FINGER, DAMNIT-- I CAUGHT IT IN--

LET ME HAVE THAT--

CHRIST-- THAT HURTS--

SO-- LIKE IS SAYING--

--NOW, MAYROCK'S SON IS STAYING WITH THEM, RIGHT--

--AN' HE'S LIKE SOME STUPID RETARD THAT THE OLD FART CONTROLS, LIKE, BY HYPNOSIS AND JUNK-- LIKE, TELEPATHY, RIGHT...?

TELEKINESIS, CHUCKLEHEAD-- YOU KNOW--

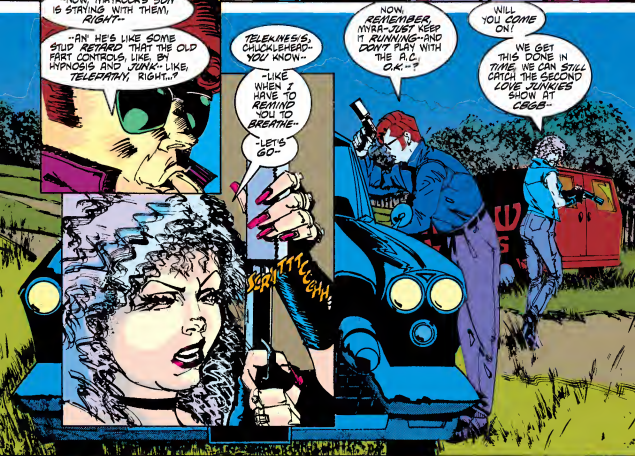
--LIKE WHEN I HAVE TO REMIND YOU TO BREATHE--

--LET'S GO--

NOW, REMEMBER, MYRA-- JUST KEEP IT RUNNING-- AND DON'T PLAY WITH THE A.C. O.K.--?

WILL YOU COME ON!

WE GET THIS DONE IN TIME, WE CAN STILL CATCH THE SECOND LOVE JUNKIES SHOW AT CBGB--



SCREEEEEE!!!



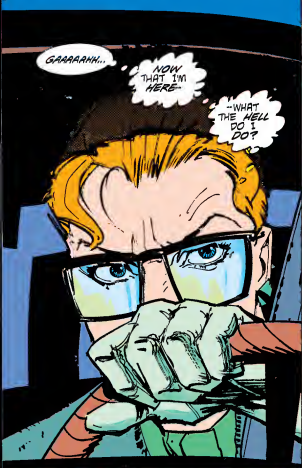
HEY-- DO YOU SEE THOSE TWO WHEELERS CHEWING EACH OTHER'S FACE-- GROSSITOSIS!

IF I EVER GET THAT OLD, KILL ME FIRST, HUH, EVA--

YOU GOT NOTHING TO WORRY ABOUT THERE, LARRY--

... AND THE SOUTH POLE MAY BE CHARTERED... STILL, I'LL NEVER GET STARTED WITH YOU... *♪*

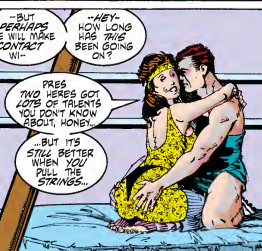
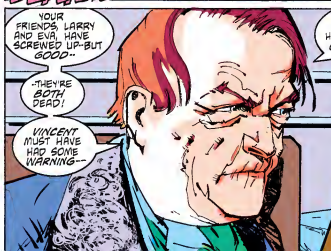
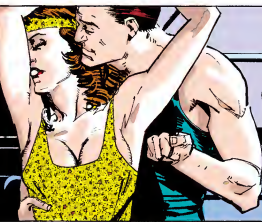
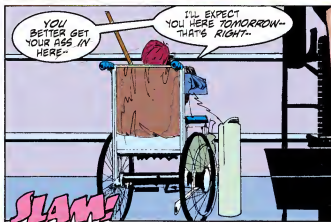
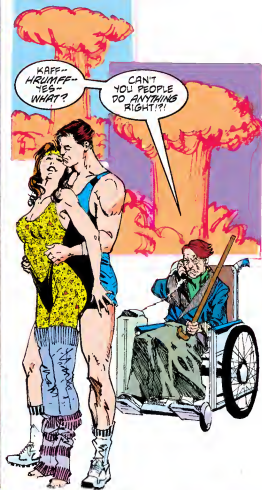
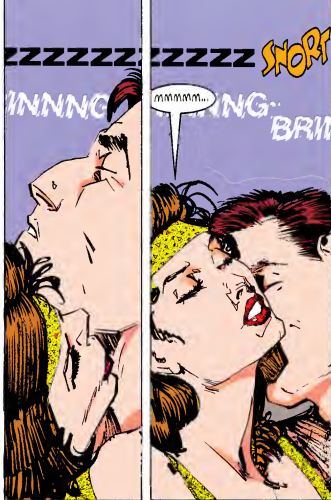
the SHAD HOO knows!



BLAM! BLAM! BLAM! BLAM!







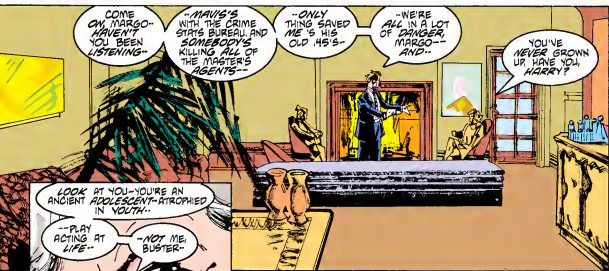


SO
THAT'S THE
STORY, MS.
LANE--

THAT'S
MRS. FORSYTHE--
MARILYN
FORSYTHE--

--AND
I STILL DON'T
KNOW WHAT YOU
WANT--

--OR
WHY YOU'VE
COME
HERE--



COME
ON, MARGO--
HAVEN'T
YOU BEEN
LISTENING--

--MAVIS'S
WITH THE CRIME
STATS BUREAU, AND
SOMEBODY'S
KILLING ALL OF
THE MASTER'S
AGENTS--

--ONLY
THING SAVED
ME 'S HIS
OLD .45'S--

--WE'RE
ALL IN A LOT
OF DANGER,
MARGO--
AND--

YOU'VE
NEVER GROWN
UP, HAVE YOU,
HARRY?

LOOK AT YOU--YOU'RE AN
ANCIENT ADOLESCENT--ATROPHIED
IN YOUTH--

--PLAY
ACTING AT
LIFE--

--NOT ME,
BUSTER--



--THAT
WAS ANOTHER
PERSON--
RUNNING AROUND
WITH YOU AND
THE OTHERS--

--WHEN
THAT BA--HE DISAPPEARED
IN '48--WITHOUT EVEN A
GOOD-BYE--

--I
FELL
APART.

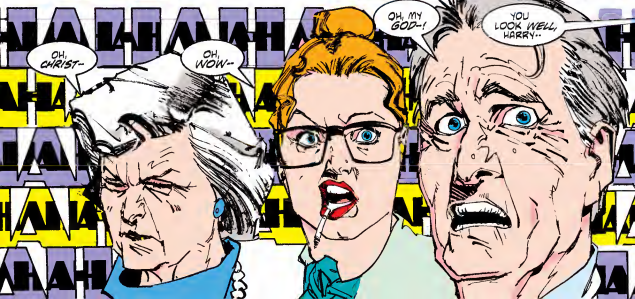


IT TOOK
A GOOD AND DECENT
MAN--THE LATE DR.
FORSYTHE--TO PUT ME
BACK TOGETHER...

--I REFUSE
TO GET GLOKED
INTO THAT
MAELSTROM
OF VIOLENCE
AND--

I'M
SURE MOE
AND JERICO
AND THE OTHERS
FELT THE SAME
WAY...





A man with dark hair, wearing a dark blue suit, white shirt, and red tie, stands in a room. He is holding a small white card in his right hand. The room has a large wooden door behind him and several framed pictures on the wall. A speech bubble is above his head.

--IT'S
BEEN AN
AWFULLY
LONG
TIME.

A small signature in the bottom left corner of the page.

next:
CRIME...
and
PUNISHMENT



Looking Back On THE SHADOW

A foreword by Marc Guggenheim

Has there ever been a writer/artist better matched with a comic book title than Howard Chaykin and *The Shadow*?

The combination of John Byrne and *The Fantastic Four* makes a powerful argument. As does Frank Miller and *Daredevil*. Walt Simonson and *Thor*.

(For some reason, it's harder to find examples from DC Comics — Mike Grell and *Green Arrow*, perhaps, but I consider Mr. Grell's work on his own creation *The Warlord* to be a more seminal work. George Pérez on *The New Teen Titans* is also a question for our judges, as Pérez merely served as co-plotter and *Titans* is, at least in part, a self-creation. But, lord, how I digress.)

But here's the thing: While Messrs. Byrne, Miller and Simonson (and Grell and Pérez, arguably — see above) all had artistic voices uniquely suited to their works, I'd argue that only Howard Chaykin's — with his organic tendency towards the noir, his natural art deco style, his ear for pulp and hard-boiled dialogue — truly fits the object of his art, in this case, *The Shadow*.

I mean, sure, I could understand why it would seem to many that John Byrne was genetically engineered to draw Jack Kirby's designs — and invent Kirby-inspired designs of his own — but in the final analysis, as a *gestalt*, I'd argue that Mr. Byrne's run on *The Fantastic Four* was less a function of him applying his voice to the book than *adapting* it to suit the book. (For proof of this, you need only look at all of Mr. Byrne's non-*Fantastic Four* work, with the exception of his *FF* homage, *Danger Unlimited*, and his run on DC Comics' *Doom Patrol*.)

Similarly, Frank Miller's *Daredevil* work was an exercise — though an extraordinarily fruitful one — of adapting *Daredevil* to service his fondness for crime fiction. This observation, however, isn't meant as a criticism. There's no question that *Daredevil* improved immeasurably for being subjected to Mr. Miller's pen. But there's also no question that for the 167 issues that were published before Frank Miller was writing as well as drawing the book, *Daredevil* was more of a straightforward super-hero series than a crime drama.

(It occurs to me that this foreword is entirely too inside baseball for those unfamiliar with the seminal comic book series of the 1980s, of which the collection you're reading is one. All I can say is that if you enjoyed this collection yet find yourself mystified by its afterword, I'd recommend picking up any of the variety of collected editions of the works I'm referring to. You'll be glad you did.)

(Sorry for these digressions. They're critical to padding my word count. Kidding. Mostly.)

But back to Mr. Chaykin.

My point — and, yes, I actually have one — is that his natural style — unchanged and unembossed — fit *The Shadow* like a hand in a latex glove. (Howard would use a more colorful metaphor involving latex, I've no doubt.) Reading the four issues collected in this volume, there's no sense whatsoever that Howard is changing his artistic voice to suit his subject. Nor, however, is there any indication that *The Shadow* as a character changed when viewed through the lens of Howard's writing and art.

What makes this, to my mind, particularly remarkable is the fact that Howard's run was the first incarnation of the Shadow to be set in what was then the "modern" era of the 1980s, rather than the character's indigenous time period of the late 1930s and early 1940s.

Think about that for a moment.

Howard brought the character and concept of the Shadow forward a full four decades without sacrificing the 1930s/1940s aesthetic which is synonymous with the character.

That's pretty incredible.

Now, one could argue — quite persuasively — that Howard is just that good. And he is. But in addition to being "just that good," the reason the 1986 incarnation of *The Shadow* retains its 1930s feel is due in large, if not exclusive, part to Howard's voice as writer and artist.

So I guess this begs the question: Is Howard's artistic voice somehow mired in the 1930s? Or, rather, is it *timeless*? I'd argue the latter. And as evidence, I'd submit a career in comics that spans virtually forty years and counting.

But I digress (again).

I'm not particularly worried how my arguments and opinions herein will play on the message boards of the Internet. I am, however, more than a little anxious that I've mischaracterized Howard's work as far as Howard is concerned. In addition to being a huge influence on my own work, Howard is also a frequent collaborator and a friend, so I'm hopeful that there's nothing I've written here that is, as Howard himself would put it, *bullshit*.

So is there?

Only the Chaykin knows.

Marc Guggenheim
Los Angeles, California
February 2012

Writer Marc Guggenheim divides his time between comics writing and film and television work, with his past creative credits for comics including Spider-Man and his own Resurrection series. For Dynamite Entertainment, he co-created the Super Zombies series as well as presented a new take on the Galactica: 1980 series.